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## **Lithuanian Church Capellas in the end of the 18<sup>th</sup> and the 19<sup>th</sup> Century. Activity and Repertoire**

Summary of the dissertation (2000, written in Lithuanian)

The Object of the study includes the investigation of Lithuanian church capellas as well as their activities and repertoire in the end of the 18<sup>th</sup> and in the period of the 19<sup>th</sup> century. The main tasks of the dissertation – to disclose the meaning of church capellas

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quent course of local musical life. The basic attention in the study is devoted to: 1) discussion on a vocal-instrumental capellas phenomenon in the context of Lithuanian church art; 2) the analysis of activity peculiar to Lithuanian and Vilnius church capellas; 3) the structure of the church capellas and note-collections; 4) capella evaluation as a musical art dissemination centre; 5) repertoire analysis and its differentiation.

The dissertation contains two appendices: The nominal lists of capellas members and repertoire, register of musical instruments etc. and the Subject Catalogue of Lithuanian Musical Manuscripts of the End 18<sup>th</sup> and 19<sup>th</sup> Century. This catalogue is made according to the international RISM methodics for description of musical manuscripts. It remains as a fully completed work. Therefor it may be treated as a seperate study.

The activity and repertoire of church capellas in the end of the 18<sup>th</sup> and in the 19<sup>th</sup> century are specific phenomenons of Lithuanian culture, unlimited by the sphere of music history and its problematics. They are closely connected with historic, political, social evolution of the country and are stipulated by this development.

The activity of church capellas relates to cultural processes in towns and estates of Lithuania. The connections between the estate and church musician teams determined the prevalence of vocal-instrumental music at catholic liturgical time and rituals. Members of numerous church capellas were active participants in town concert life.

The Lithuanian church capella was not a numerous vocal-instrumental team. In most cases there was a three-four voices chorus and a classical instrumental ensemble consisting of strings, wind instruments and timpano. In the beginning of the 19<sup>th</sup> century the church capellas were enriched by instruments peculiar to romanticism.

The expansion of musical pedagogics was influenced by changes in the historical situation of Lithuania. Plenty of musical teams cherished conservative hard to overcome traditions, e. g. the narrow practical activity among members of capellas, engaging in amateurish duties of a teacher, without development of an ear for music or consistency in training procedure. More attentive training of musicians was developed in the 19<sup>th</sup> century.

The Lithuanian catholic church has developed music play forms and sacral art which was cherished at former ages. However church musician team activity and its repertoire making followed in the versions of european classicism and romanticism influenced by local culture.

The Lithuanian Church was the center spreading creative works of local composers, while the creative works of foreign composers seldom were heard under the church vaults. At the period of concert activity the church capellas played differing compositions in comparison with music which has sounded in the churches. The cultural heritage of the church capellas note-collection for the most part consists of anonymous compositions.

The musical compositions of the Lithuanian church capellas repertoire differed in the mode of arrangement. That gives a touch to the Gregorian chorale enriched by abundance of local features, to its species – quasichorale, mono-voiced compositions, to the two-voiced vocal works and vocal-instrumental compositions.